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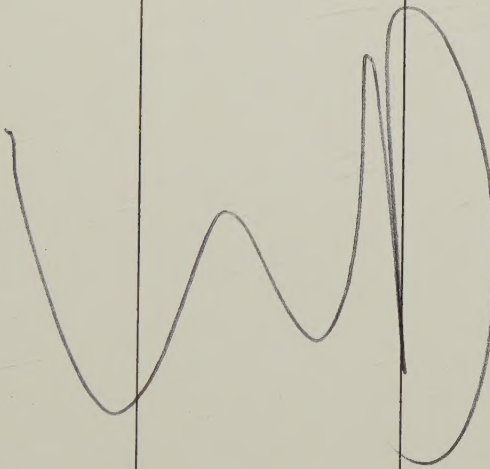


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NOVELLO'S ORIGINAL OCTAVO EDITION

# THE MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL

EDITED BY

EBENEZER PROUT

21/-

15s 0d

NOVELLO

AND COMPANY LIMITED LONDON W1

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MADE IN ENGLAND



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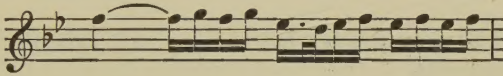
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## P R E F A C E

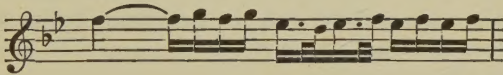
THE present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel's autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer's amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

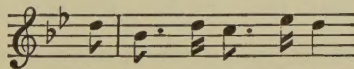
In the chorus, "His yoke is easy," Handel's figure—



is incorrectly given—

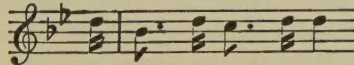


in all editions nearly every time it occurs. In "Behold the Lamb of God," at bar 16, every edition has in the treble—

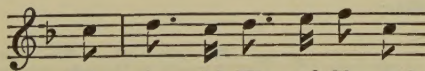


Be - hold the Lamb of God,

instead of—

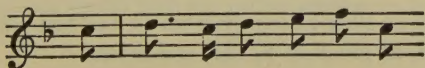


In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell's, 1767, though known as Walsh's) of the score, and have been copied without hesitation by all subsequent editors. Similar corrections have been necessary in "Lift up your heads." In bars 27 to 29 Handel writes three times—



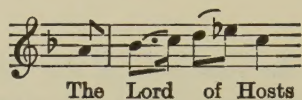
Who is this King of Glo - ry ?


which appears incorrectly in all editions, thus—



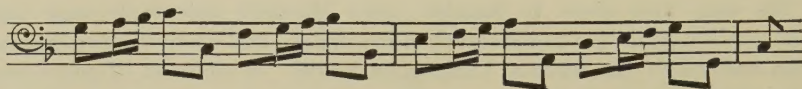


and in the following bars Handel wrote—

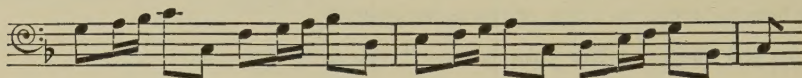


with two quavers (not ) for the word "of."

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—

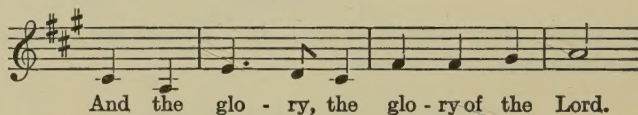


whereas Handel wrote—

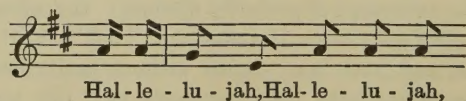


These examples, which are but a few out of many, will suffice to show the need of a revised and purified text.

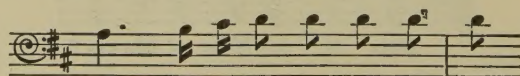
In his treatment of the words Handel often follows the Italian method, and when one word ends with a vowel and the next word begins with one, he writes only one note for both syllables, *e.g.*, in No. 4—



Just as we can sing "glorious" as a word of two syllables, it is equally easy to sing "glo-ry of" to two notes; Handel's text is therefore restored here. Similar passages will be found in the "Hallelujah" (alto, bar 24; treble, bar 30; bass, bars 31 and 32) in each of which the last syllable of the word must be sung to the same note as the first syllable of the same word repeated, thus—



One more instance of the same procedure will be found in the final chorus, where Handel wrote throughout—



where " -ry and " must be sung as one syllable to the last quaver of the bar, and not to two semiquavers, as given in all earlier editions.

It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel's time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer's intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, "Thus saith the Lord," and the choruses, "Behold the Lamb of God" and "Surely He hath borne our griefs."

The indications of *piano* and *forte* are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable *tempo*.

The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarke-Whitfield (1809), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapuntal additions—e.g., in such movements as "O thou that tellest" or "The people that walked in darkness"—into the accompaniment: first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

\* It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1902

EBENEZER PROUT

\* The numbers formerly included in the appendix have been restored to their original positions, and the paging now agrees with the pocket edition.

December, 1942

NOVELLO AND COMPANY, LIMITED



## PART I

No.		PAGE	No.		PAGE
1	Overture ... ..	1	12	For unto us a Child is born ...Chorus	47
2	Comfort ye My people ... ..	4	13	Pastoral Symphony ... ..	57
3	Ev'ry valley ... ..	6	14	There were shepherds ... ..	59
4	And the glory of the Lord ...Chorus	10		And lo! the angel of the Lord... Recit.	59
5	Thus saith the Lord ... ..	18	15	And the angel said unto them... Recit.	60
6	But who may abide? ... ..	20	16	And suddenly ... ..	60
7	And he shall purify ... ..	27	17	Glory to God ... ..	61
8	Behold, a virgin shall conceive Recit.	33	18	Rejoice greatly ... ..	65
9	O thou that tellest good tidings Air and Chorus	33	19	Then shall the eyes of the blind Recit.	71
10	For behold, darkness ... ..	42	20	He shall feed His flock ... ..	71
11	The people that walked in darkness Air	43	21	His yoke is easy... ..	75

## PART II

22	Behold the Lamb of God ...Chorus	80	34	Unto which of the angels ... Recit.	124
23	He was despised ... ..	83	35	Let all the angels of God ...Chorus	124
24	Surely He hath borne our griefs Chorus	87	36	Thou art gone up on high ... Air	128
25	And with His stripes ... ..	91	37	The Lord gave the word ...Chorus	133
26	All we like sheep ... ..	95	38	How beautiful are the feet ... Air	136
27	All they that see Him ... ..	103	39	Their sound is gone out ...Chorus	138
28	He trusted in God ... ..	104	40	Why do the nations? ... ..	142
29	Thy rebuke hath broken His heart Recit.	111	41	Let us break their bonds asunder Chorus	148
30	Behold, and see ... ..	112	42	He that dwelleth in Heaven ... Recit.	154
31	He was cut off ... ..	113	43	Thou shalt break them... ..	154
32	But Thou did'st not leave ... Air	113	44	Hallelujah! ... ..	158
33	Lift up your heads ... ..	116			

## PART III

45	I know that my Redeemer liveth Air	167	50	O death, where is thy sting ... Duet	182
46	Since by man came death ...Chorus	172	51	But thanks be to God ... ..	184
47	Behold, I tell you a mystery ... Recit.	175	52	If God be for us ... ..	190
48	The trumpet shall sound ... Air	175	53	Worthy is the Lamb ... ..	196
49	Then shall be brought to pass... Recit.	182			



# PART I.

No. 1.

## OVERTURE.

*Grave.* ♩ = 60.

*f* (2nd time *p*)

*tr*

1. 2.

10

*Allegro moderato.* ♩ = 116.

*f*

*tr*

L. H.

90

A

*mf*

Handwritten musical score for Handel's Messiah, Novello's Edition. The score is written for piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, and *cres.*. The score is divided into measures, with measure numbers 30, 40, 50, and 60 indicated. The score is written in a clear, legible hand.

Measure 30: *f*

Measure 40: *mf*

Measure 50: *cres.*

Measure 60: *cres.*

Handwritten musical score for Handel's Messiah, page 8. The score is in G major and 3/4 time. It consists of six systems of grand staves (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo). A key signature change to F major is indicated by a *F* above the staff. A tempo change to *Più lento.* is marked above the final system. Measure numbers 70, 80, and 90 are indicated below the staves.



## No. 2.

## RECITATIVE.—COMFORT YE MY PEOPLE.

*Larghetto e piano.* ♩ = 72.

*p*

TENOR.

Comfort ye, com - - - fort ye . . My people,

*fp* *p* *fp*

*ad lib.* *A a tempo.*

com - fort ye, com - - - fort ye My people,

*a tempo.*

*p* *simili.* *fp*

10

saith your God, saith your God. Speak ye

*fp* *fp* *mf* *simili.* *p*

com-fort-a-bly to Je - ru - salem, speak ye com-fort-a-bly to Je - ru - salem, and

*mf*

**B**  
cry un - to her, that her war - fare, her war - fare is ac -

*p*

20

- complish'd, that her in - i - qui - ty is par-don'd, that her in -

*p*

i - qui - ty is par - don'd.

*mf*

**C**  
The voice of him that cri-eth in the wil-derness, "Pre-pare ye the way of the

Lord, make straight in the des-ert a high-way for our God."

\* Handel's MS. has F, the Dublin score D.

## No. 3.

## AIR.—EV'RY VALLEY SHALL BE EXALTED.

*Andante.*  $\text{♩} = 80.$

*f*

*tr tr tr*

*p f p f*

TENOR. A

Ev - 'ry val - ley, ev - 'ry val - ley . .

*tr*

*f p*

10

. . . shall be ex - alt - ed, shall be . . . ex - alt



ed, shall be ex - alt ed, shall be ex - alt

*f* *p*

20

ed, and ev-'ry

*f*

moun-tain and hill . . made low, the crook-ed straight,

*p*

and the rough places plain, the crook-ed

30

straight, the crook - ed straight, and rough places plain,

*cres.* *p* *simili.*

and the rough places plain.

*p* *f*

40

**C**

Ev-'ry val-ley, ev-'ry val-ley . . shall be ex-alt - -

*p* *f* *p*

50

**D**

ed, ev-'ry val-ley, ev-'ry val-ley . .

*f* *p* *f* *p*

. . . shall be ex-alt ed, and ev-'ry mountain and

hill made low, the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

and the rough places plain, and the rough places plain,

the crook-ed straight, and the rough pla-ces plain.

*ad lib.* **E**

*p colla voce.* *f a tempo.*

*tr tr tr tr tr tr tr*

*p*

*f p f*

60 70 80



## No. 4. CHORUS.—AND THE GLORY OF THE LORD.

*Allegro.* ♩ = 100.

Piano introduction in D major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

SOPRANO.

ALTO.

TENOR.

BASS.

And the glo - ry, the

Piano accompaniment for the first vocal entry. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated.

Vocal entries for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts enter with a forte (*f*) dynamic, while the Tenor and Bass parts enter with a mezzo-forte (*mf*) dynamic. The lyrics are: "And the glo - ry, the glo - ry of the Lord".

Piano accompaniment for the second vocal entry. The right hand features a melody of eighth and sixteenth notes, and the left hand provides a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

11

*mf* shall be re - veal - ed,

veal - ed, and the glo - ry, the glo - ry of the

*mf* shall be re - veal - ed, shall be re -

and the glo - ry, the glo - ry of the Lord

*mf* shall be re - veal - ed, be re - veal

Lord shall be re - veal -

veal - ed,

shall be re - veal'd, and the glo - ry, the glo - ry of the Lord shall be

ed, and the glo - ry, the glo - ry of the Lord shall be

ed, and the glo - ry, the glo - ry of the Lord shall be

and the glo - ry, the glo - ry of the Lord shall be

*f*

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

*mf* and all flesh.. shall see it to - ge - ther,

*mf* and all flesh.. shall

*mf*

45

50

*f* and all flesh.. shall

*f* and all flesh.. shall

see it to - ge - ther, for the mouth of the

for the mouth of the

*f*

51

55

50



see it to - ge - - ther, for the mouth

see it to - ge - - ther, and all

Lord hath spo - ken it, and all

Lord hath spo - ken it, and all

of the Lord hath spo - ken it, *mf* flesh shall see it to - ge - - ther, and all *mf* flesh, ..

flesh .. shall see it to - ge - - ther, and all

flesh .. shall see it to - ge - - ther, *mf*

and all flesh .. shall

and all flesh .. shall see it to - ge - - ther, and all flesh .. shall

flesh .. shall see it to - ge - - ther, *f* the mouth of the

for the mouth of the *f*

see it to - ge - ther, and the  
 see it to - ge - ther, and the  
 Lord hath spo - ken it, and the  
 Lord hath spo - ken it, and the

glo - ry, the glo - ry of the Lord, and all flesh . . shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see it, shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall

see it to - ge - ther, the mouth of the Lord hath  
 it to - ge - ther, and the glo - ry, the glo - ry of the  
 see it to - ge - ther,  
 see it to - ge - ther,  
 see it to - ge - ther,

spo - ken it,

Lord shall be re - veal - ed, and all

and all flesh . .

and all flesh . .

for the mouth of the Lord hath spo - ken

flesh . . shall see it to - ge - ther, for the mouth

shall see it to - ge - ther, the glo - ry, the glo - ry of the Lord shall

shall see it to - ge - ther, and the

it, hath spo - ken it,

of the Lord . . . hath spo - ken it, and all flesh . .

be re - veal - ed, and all

glo - ry, the glo - ry of the Lord shall be re - veal - ed,



and the glo - ry, the glo - ry, the glo - ry of the  
shall see it to - ge - ther,  
flesh .. shall see it to - ge - ther,  
and all flesh .. shall see it to - ge - ther,

Lord shall be re - veal - ed,  
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,  
and the glo - ry, the glo - ry of the Lord  
and the glo - ry, the glo - ry of the Lord shall be re -

110

and all flesh .. shall see it to -  
ed, re - veal - ed, and all flesh .. shall see it to -  
shall be re - veal - ed, and all flesh .. shall see it to -  
veal - ed, re - veal - ed, for the mouth of the

120

**F**

ge - ther, to - ge - ther, for the mouth of the Lord . . .

ge - ther, to - ge - ther; for the mouth of the Lord

ge - ther, to - ge - ther; for the mouth of the Lord . . .

Lord hath spo - ken it, for the mouth of the Lord

**F**

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the Lord, . . the

hath spo - ken it, for the mouth of the Lord, . . the

130

*Adagio.*

Lord . . . hath spo - - ken it.

Lord . . . hath spo - - ken it.

mouth of the Lord . . hath spo - - ken it.

mouth of the Lord . . hath spo - - ken it.

*Adagio.*

## No. 5.

## RECITATIVE.—THUS SAITH THE LORD.

*Andante.* Bass.

*Andante.* ♩ = 76.

Thus saith the Lord, the Lord of Hosts;

yet once, a lit - tle while, and I will shake . . . . .

. . . . . the heav'n's, and the earth, the sea, and the dry land;

**A** and I will shake, . . . . . and I will shake . . .

10

. . . . . all na-tions; I'll shake the heav'n's, the

*p*



earth, the sea, the dry land, all na-tions, I'll shake, and the de -

sire . . . . . of all

*simili.*

20

B *Recit.*

na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His

*f*

tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de-light in:

*f*

be - hold, He shall come, saith the Lord of Hosts,

80

## No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

*Larghetto.*  $\text{♩} = 88$ .

*f*

Alto. A

But who may a - bide the

day of His com-ing? and who shall stand when He . . ap -

*mf* *p* 20

- pear-eth? who shall . . stand when He . . ap - pear-eth?

*mf* *p* *mf*

B

But who may a - bide, but who may a - bide the day of His

*p* 30

com-ing? and who shall stand when He ap - pear-eth?

*f* *p* *mf*

40

**C**

and who shall stand when . . . He ap - pear - -

*p*

50

eth? when . . . He ap - pear -

**C**

**D**

eth?

*Prestissimo*.  $\text{♩} = 138$ .

*p* *cres.*

60

For He is like . . . a re -

*f* *p*



- fi - ner's fire, . . . for He is

*f* *p*

like . . . a re - fi

70

ner's fire, . . . who shall

*f* *p*

stand when He ap - pear - eth? for He is like a re -

fi

*f* *p* *f* *p* *f* *p* *f* *p*

80

ner's fire, for He is like a re -

*f p f p f*

fi - - - - - ner's fire, *tr*

*p f p*

and who shall stand when He ap - peareth?

*f p f p*

90

*F Larghetto. Tempo 1mo.*

But who may a - bide the day of His com - ing?

*p mf*

100

and who shall stand, and who shall stand when He ap -

*p*

pear-eth? when He ap-pear-eth?

*f* *p* 110

*G Prestissimo.*

For He is like . . . a re-fi-ner's

*Prestissimo.* *p* *f* *p*

fire, . . . like a re-fi-ner's fire, . . . and

*f* *p* *fp* 120

who shall stand when He, when He ap-

*fp* *fp* *fp*

-pear-eth? and who shall stand when

*fp* *p* *cres.*



He ap - pear - eth? for He is

*p* *cres.* *p*

like a re - fi - ner's fire, and

*f* *p*

130

who shall stand when He

ap - pear - eth? when He ap -

- pear - eth? for He is like a re -

*f* *p*

140

fi . . . . . tr tr

*f p f p f p f p*

ner's fire, for He is

*I Adagio.*

*Adagio.*

*cres.*

like a re - fi - - ner's fire.

*Prestissimo.*

*f*

150

## No. 7.

## CHORUS.—AND HE SHALL PURIFY.

*Allegro.*  
SOPRANO.*mf*

And He shall pu - ri - fy, and He shall pu - ri - fy . . .

*Allegro.* ♩ = 72.*mp*

ALTO.

. . . the sons . . . of Le - vi,

TENOR.

BASS.

*mf*

And He shall pu - ri - fy, and

*mf*

And He shall

He shall pu - ri - fy . . .

the sons of



A

pu - ri fy, *mf* and

And He shall pu - ri - fy . . . the sons . .

Le - - vi, A

10

*f* and He shall pu - ri -

He shall pu - ri - fy

of Le - - vi, *f* and

fy the sons of Le

the sons . . . of Le - - vi, *f* and He shall pu - ri - fy

He shall pu - ri - fy, . . and He shall pu - ri - fy . . the sons of Le - -

vi, the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

- vi, the sons, the sons of Le - vi, that they may of - fer

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

- ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy, *mf*

- ness, and He shall pu - ri - fy, shall pu - ri - fy

*mf* *f* *mf*

*mf* and He shall pu - ri - fy,

and He shall pu - ri - fy,

and He . . shall pu - ri - fy,

the sons of Le - vi,

30

*f* shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy, and

*f*

and He shall pu - ri - fy the sons, the sons of . . Le - vi,

and He shall

and He shall pu - ri - fy the sons of Le - vi,

He shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,



and He shall pu - ri - fy, D  
 pu - ri - fy, and He shall pu - ri - fy  
 and He shall pu - ri - fy, and He shall pu - ri -  
 and He shall pu - ri - fy, and

40

and He shall pu - ri - fy,  
 the sons of Le - vi,  
 fy the sons of  
 He shall pu - ri - fy, shall pu - ri - fy the sons of Le - vi, the

and  
 shall pu - ri - fy,  
 Le - vi,  
 shall pu - ri - fy  
 sons of Le - vi,  
 and

LOOK WATCH

He shall pu - ri - fy . . . the sons . . .  
 . . . shall pu - ri - fy, . . . shall pu - ri - fy . . . the  
 . . . the sons . . . of Le - vi, the  
 and He shall pu - ri - fy . . . the sons, the

of Le - vi, that they may of - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an

of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.

*mf*

*Handwritten notes: "50", "WATCH", "SIT"*

## No. 8.

## RECITATIVE.—BEHOLD, A VIRGIN SHALL CONCEIVE.

ALTO.

Be - hold, a vir - gin shall con - ceive, and bear a son,

and shall call His name Em - man - u - el. "God with us."

## No. 9. AIR AND CHORUS.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

*Andante.* ♩ = 138.

*f*

ALTO.

O

10



**A**

thou that tell-est good ti-dings to Zi-on, get thee up in-to the high

*p*

moun - tain, O thou that tell-est good

*30*

**B**

tidings to Zi-on, get thee up in-to the high moun - .

*mf* *tr* *p*

- - - - - tain, get thee up in - to the high

*30*

moun tain :

*tr* *f*

C

O thou that tell-est good ti-dings to Je-ru - sa-lem, lift

*tr* *p* *mf* *p*

40

up thy voice with strength: lift it up, be not a .

D

- fraid: say un-to the cit-ies of Ju-dah, say un-to the

50

cit-ies of Ju-dah,

Be - hold . . your God! be - hold . . your God! say

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6034

un-to the cit-ies of Ju - - dah, Be - hold . . your God! . . be -

60

hold your God! . be-hold your God!

E

*f*

O thou that tellest good tidings to Zi-on,

*p* *f*

70

a - rise, shine, for thy light is come,

F

*p* *mf*

a rise, a - rise, a - rise, shine, for

*p* *p*

80



thy light is come : and the glo -

*mf* *p*

ry of the Lord, the glo - ry of the Lord . . .

*mf* *p*

90 Ped.

is ris - en, is ris - en up - on . . thee, is ris - en, is

\*

ris - en up - on thee, the .. glo - ry, the .. glo - ry, the

100

glo - ry of the Lord . . is ris - en . . up - on thee.

Ped. \*

SOPRANO.

O thou that tell - est good ti - dings to Zi - on, good ti - dings to Je -

ALTO.

TENOR.

BASS.

O thou that tell - est good

O thou that tell - est good ti - dings to Zi - on, good

H

f

- ru - - sa - lem,

O thou that tell - est good

O thou that tell - est good ti - dings to Zi - on, to

ti - dings to Zi - on,

O

ti - dings to Je - - ru - sa - lem,

110

ti - dings to Zi - on, good ti - dings to Zi - on, a - rise,

Zi - on,

a - rise,

thou that tell - est good ti - dings to Zi - on, a - rise,

a - rise,

I

L.H.

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

L.H.

God ! Be - hold, the glo - ry of . . the

God ! Be - hold, the glo - ry of the

God ! Be - hold, the glo - ry of . . the

God ! Be - hold, the glo - ry of . . the

120

Lord . . is ris - en up - - on thee, O

Lord . . is ris - en up - - on thee, O

Lord . . is ris - en up - - on thee, O

Lord . . is ris - en up - - on thee, O



**K**

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

**K**

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

130

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, . . . the glo - ry of the

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, the

X

*F* *up!*

glo - ry of the Lord . . . is ris - en up - on thee.

Lord . . . is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee. *SIT*

*f*

*L* *tr*

140

150

*tr* *tr* *tr*

150

## No. 10. RECITATIVE.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

*Andante Larghetto.* ♩ = 72.

*p*

Bass.

For be -

- hold, dark - ness shall cov - er the earth, and gross dark - ness the

*p*

peo - ple, and gross dark - ness the peo - ple : but the Lord shall a -

*poco cres.*

10

- rise . . . . . up - on thee, and His glo -



ry shall be seen up - on thee, and His glo - - ry shall be seen up-on thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

20

No. 11. AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

*Larghetto.* ♩ = 72.

*mf* *cres.*

BASS.

The peo - ple that walk-ed in dark - - ness, that walk-ed in dark -

*mf* *p*

ness, the peo - ple that walk-ed, that walk-ed in darkness have

*mf* *p*

10

seen a great light, have seen a great light, . . . the peo-ple that walk-ed, that

*cres.* *mf* *p*

walk-ed in dark-ness have seen a great light, the

*mf* *p*

**B**

peo-ple that walk-ed, that walk-ed in darkness, that walk-ed in dark - - ness, the

20

peo-ple that walk-ed in dark - - - ness have seen a great light, have

seen a great light, a great light, have seen a great light:

*mf*

30

C

and they that dwell, .. that

*p*

*p*

dwell in the land of the shadow of death, . . .

*p*

and they that dwell, that dwell in the land, that dwell in the land of the

*p*

40



shad - ow of death, . . . up - on them hath the light

shi - ned, and they that dwell, that dwell in the land of the

*mf* *p*

50

shad - ow of death, up - on them hath the

*mf* *p*

light . . . shi - ned, up - on them hath the light shi - ned.

*mf*

60

## No. 12.

## CHORUS.—FOR UNTO US A CHILD IS BORN.

*Andante Allegro.*  $\text{♩} = 76$ .

*f*

A SOPRANO.

*p*

For un-to us a Child is born, un-to us a Son is giv-en, unto

*p*

10

us a Son is given, for unto us a Child is born: . . .

ALTO.

TENOR.

*p*

BASS.

For unto us a Child is born, un-to

48

us a Son is giv-en, un-to us a Son is

For un-to us a Child is born, un-to

giv-en : For un-to us a Child is born,

us a Son is giv-en, un-to us a Son is



giv-en, un-to us a Son is giv-en: *mf* and the gov-ernment shall

un-to us a Son is giv-en: *mf*

and the gov-ernment shall be up-on His shoul

be up-on His shoul der;

der, up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *mf*

and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *mf*

*cres.*

Won - der-ful, Coun - sel-lor, The Mighty God, The  
 Won - der-ful, Coun - sel-lor, The Mighty God, The  
 Won - der-ful, Coun - sel-lor, The Mighty God, The  
 Won - der-ful, Coun - sel-lor, The Mighty God, The

Ev - er - last - ing Fa-ther, The Prince of Peace.  
 Ev - er - last - ing Fa-ther, The Prince of Peace. Un-to us a Child is born,  
 Ev - er - last - ing Fa-ther, The Prince of Peace. For un-to  
 Ev - er - last - ing Fa-ther, The Prince of Peace.

Un-to us a Child is  
 un-to us a Son is giv-en:  
 us a Child is born,

born,  
and the gov-ernment shall be up-on His shoul-der;  
un-to us a Son is giv-en:  
and His Name  
der; and His  
and His Name  
and the gov-ernment shall be up-on His shoul-der; and His  
Name shall be call-ed Won-der-ful, Coun-sel-lor,  
Name shall be call-ed Won-der-ful, Coun-sel-lor,  
shall be call-ed Won-der-ful, Coun-sel-lor,  
Name shall be call-ed Won-der-ful, Coun-sel-lor,



The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace.

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace.

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace.

For un - to us a Child is born,

For un - to

us a Child is born,

For un - to us a Child is born,

un - to

us a Child is born,

un - to

un - to us a Son is giv - en :

us a Son is giv-en :

us a Son is giv-en ; and the gov-ernment shall be up-on His shoul

and the government shall be up-on His shoul - - - der ;

and the gov-ernment shall

der ;

and the gov-ernment shall

*cres.*

and His Name shall be call - ed

**F**

Won - der-ful,

*cres.*

be up-on His shoulder ; and His Name shall be call - ed

Won - der-ful,

*cres.*

and His Name shall be call - ed

Won - der-ful,

*cres.*

be up-on His shoulder ; and His Name shall be call - ed

Won - der-ful,

pp LOOK



55

un-to us a Son is giv-en: and the gov-ernment, the gov-ernment shall

un-to us a Son is giv-en: and the gov-ernment shall

giv-en, un-to us a Son is giv-en:

giv-en, un-to us a Son is giv-en:

80

be up-on His shoul - der, and the gov-ernment shall be up-on His shoul-der; and His

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His

and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

NO SLURS

Handel's Messiah - Novello's Edition

Handel's Messiah - Novello's Edition musical score for the 'Hallelujah' chorus. The score is for SATB voices and organ. The lyrics are: 'Name shall be called Wondrous Counsellor, Name shall be called Wondrous Counsellor, Name shall be called Wondrous Counsellor, Name shall be called Wondrous Counsellor.' The score includes a full organ part with a 'G' marking and a 'ff' marking. The organ part features a complex, rapid melody in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in four staves, each with a vocal line and the corresponding lyrics. The score is written in G major and 2/2 time. The organ part is written in G major and 2/2 time. The score is a reproduction of the original manuscript, with some handwritten annotations in red ink, including 'NO SLURS' and 'NO RIV'. The score is a reproduction of the original manuscript, with some handwritten annotations in red ink, including 'NO SLURS' and 'NO RIV'. The score is a reproduction of the original manuscript, with some handwritten annotations in red ink, including 'NO SLURS' and 'NO RIV'.

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The  
 The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The  
 The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The  
 The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

Ev - er - last - ing Fa - ther, The Prince of Peace.  
 Ev - er - last - ing Fa - ther, The Prince of Peace.  
 Ev - er - last - ing Fa - ther, The Prince of Peace.  
 Ev - er - last - ing Fa - ther, The Prince of Peace.

90

*f*

## No. 13.

## PASTORAL SYMPHONY.

*Larghetto.*  $\text{♩} = 132.$

*p*

*tr*

*tr*

*tr*

*tr*

*poco cres.*

*tr*

*tr*

*dim.*

*p*

*A*

*cres.*

10



First system of the musical score. The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment. The instruction *più cres.* is written above the bass staff.

Second system of the musical score. The treble staff continues with complex chordal textures. The instruction *dim.* is written above the bass staff. A measure number **20** is indicated below the bass staff.

Third system of the musical score, marked with a section letter **B** at the beginning. The treble staff features trills (*tr*) and a piano (*pp*) dynamic marking. The bass staff has long, sustained notes.

Fourth system of the musical score. The treble staff includes trills (*tr*). The bass staff continues with sustained accompaniment.

Fifth system of the musical score. The treble staff features trills (*tr*). The bass staff has a more active accompaniment with eighth notes.

Sixth system of the musical score. The treble staff includes trills (*tr*). The bass staff has a more active accompaniment with eighth notes. A measure number **30** is indicated below the bass staff.

## No. 14. RECITATIVE.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

SOPRANO.

There were shepherds a - biding in the field, keeping watch o - ver their flocks by night.

*p*

Detailed description: This block contains the first musical system. It features a Soprano vocal line in treble clef with a common time signature (C). The lyrics are written below the notes. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part begins with a piano (*p*) dynamic marking. The right-hand piano staff contains chords and some moving lines, while the left-hand staff has a simple bass line with long notes.

## RECITATIVE.—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

*Andante.* SOPRANO.

*Andante.*  $\text{♩} = 56.$

And lo, the an - gel of the

*p*

Detailed description: This block contains the second musical system. It starts with the tempo marking 'Andante.' and a note value of 56 (likely 56 beats per minute). The Soprano line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves in treble and bass clefs, both with a key signature of one flat. The piano part features a continuous, flowing accompaniment in the right hand and a steady bass line in the left hand. A piano (*p*) dynamic marking is present.

Lord came up - on them, and the glo - ry of the

*p*

Detailed description: This block contains the third musical system, continuing the piano accompaniment from the previous system. It features the same two-staff piano part with a continuous right-hand accompaniment and a steady left-hand bass line. The piano (*p*) dynamic marking is maintained.

Lord shone round a - bout them, and they were sore a - fraid.

*p*

Detailed description: This block contains the fourth musical system, continuing the piano accompaniment. It features the same two-staff piano part. The piano (*p*) dynamic marking is maintained. The system concludes with a double bar line.

## No. 15.

## RECITATIVE.—AND THE ANGEL SAID UNTO THEM.

SOPRANO.

And the an-gel said un-to them, Fear not; for, be-hold, I bring you good

ti-dings of great joy, which shall be to all peo-ple. For un-to you is born this

day, in the ci - ty of Da-vid, a Sa-viour, which is Christ the Lord.

*p* *f* *p* *f*

## No. 16.

## RECITATIVE.—AND SUDDENLY THERE WAS WITH THE ANGEL.

*Allegro.* ♩ = 72.

SOPRANO.

And sud - den-ly there was with the an-gel a mul - ti-tude

of the heav'nly host, prais-ing God, and say - ing,

*p*

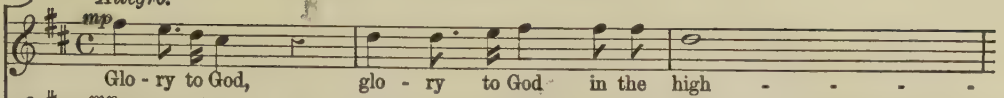


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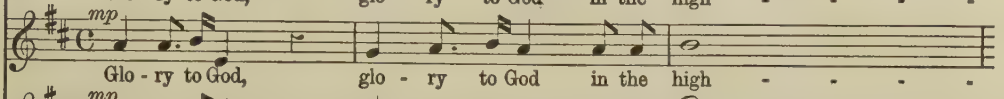
## CHORUS.—GLORY TO GOD.

*Allegro.*

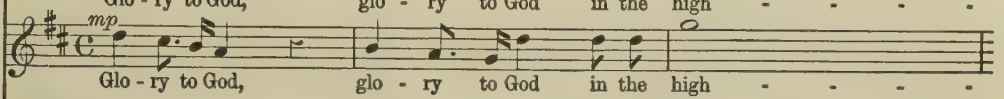
SOPRANO.



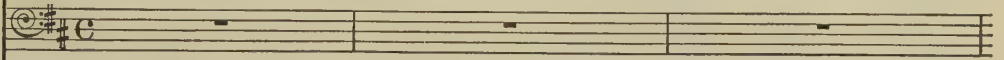
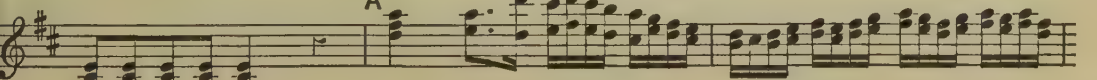
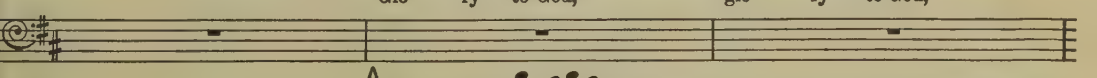
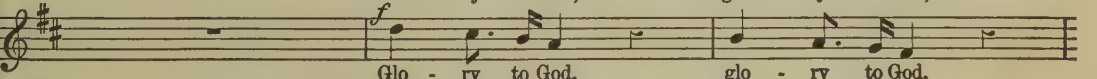
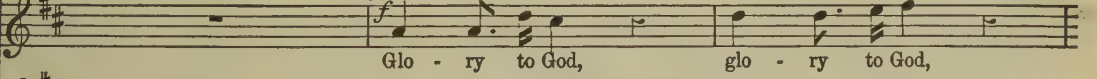
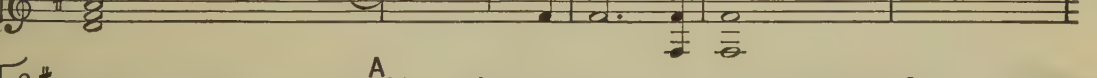
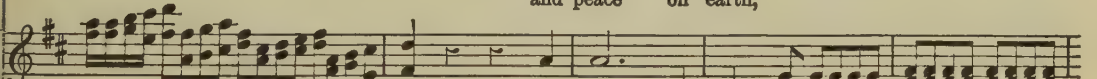
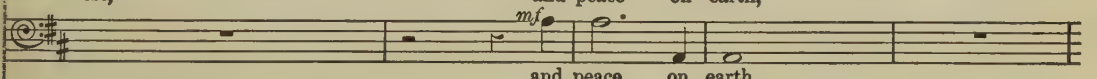
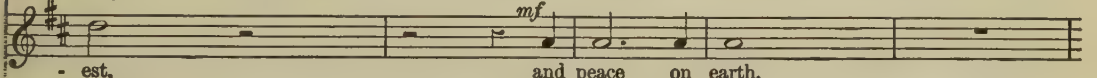
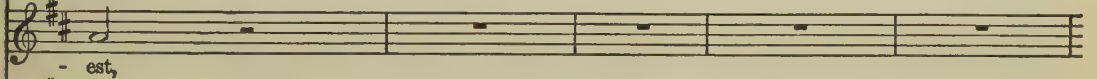
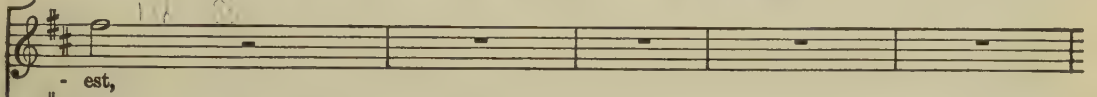
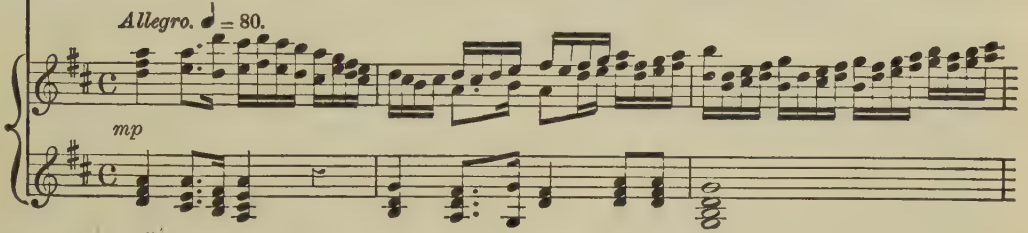
ALTO.



TENOR.



BASS.

*Allegro.*  $\text{♩} = 80.$ 

glo - ry to God in the high - est,

glo - ry to God in the high - est,

glo - ry to God in the high - est, and peace on

and peace on

*f*

**B**

good - will to - wards

earth, good - will . . to - wards men,

earth, good - will to - wards men,

*p* *f*

**B**

good - will to - wards men, towards men, good - will . . to - wards men, . .

men, towards men, good - will to - wards men, to - wards men, good - will . .

to - wards men, good - will to - wards men, good -

good - will . . to - wards men, good - will.

20

to - - wards men. *C* *ff* Glo - ry to God,  
 to - - wards men. *ff* Glo - ry to God,  
 - will . . to - - wards men. *ff* Glo - ry to God,  
 . . . to - - wards men. *ff* Glo - ry to God,

glo - ry to God in the high - - est, and  
 glo - ry to God in the high - - est, and  
 glo - ry to God in the high - - est, and  
 glo - ry to God in the high - - est, and

peace on earth,  
 peace on earth, good-will to - - wards  
 peace on earth, good - will . . to - - wards men, to-wards  
 peace on earth,



**D**

*f* good-will, good-will, good-will, *ff* good-will to - wards men, . . .

men, good-will, good-will, good-will, *ff* good - will towards men, good -

men, good-will, good-will, good-will, *ff* good - will towards men, . .

*f* good-will, good-will, good-will *ff* good - will . . to - wards men, . .

*To make good*

good - will . . to - wards men.

- will . . . to - wards men.

. . good - will . . to - wards men.

. . . good - will to - wards men.

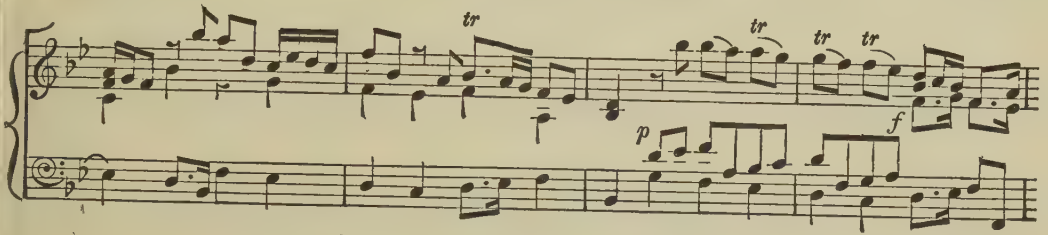
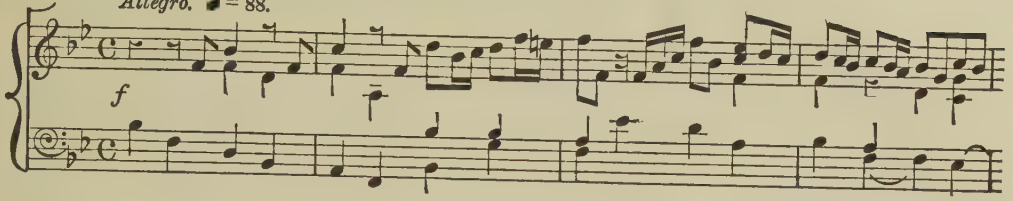
*mf*

40

*p* *tr* *pp* *tr*

## No. 18.

## AIR.—REJOICE GREATLY, O DAUGHTER OF ZION!

*Allegro.* ♩ = 88.

**A SOPRANO.**

Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .

The vocal line for the Soprano part, with lyrics written below the notes. The piano accompaniment continues below the vocal line, marked with a piano (*p*) dynamic. A page number '10' is visible at the bottom of this system.

. . . O daugh-ter of Zi-on!

The vocal line continues with the lyrics 'O daugh-ter of Zi-on!'. The piano accompaniment features a forte (*f*) dynamic in the treble staff.

O daughter of Zi-on! re-joyce, . . . re-joyce, . . .

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'O daughter of Zi-on! re-joyce, . . . re-joyce, . . .'. The piano accompaniment is marked with a piano (*p*) dynamic.

re - joyce, . . . . .

20

*f* *p*

**B**  
daugh - ter of Zi - on! re - joyce . . . great - ly! Shout, . . . O

daugh - ter of Je - ru - sa - lem! Be - hold, thy King com - eth

*mf* *p*

30

Handel's MS. reads—

be - hold, thy King cometh un - to . . thee,

un - to thee, be - hold, thy King cometh un - to thee, cometh

*mf* *p*



un - to thee!

*f*

40

*C*

He is the right - eous

*p* *f* *p* *tr*

Sa - viour, and He shall speak peace un-to the hea -

*poco cres.* *p*

- then, He shall speak peace, He shall speak peace, peace, He shall speak

50

peace un-to the hea - - then, He is . . the right - - eous

Sa - viour, and He shall speak, He shall speak peace, peace,

. . . He shall speak peace . . un - to the hea - - then.

*pp* *f a tempo.*

Re-joice, re-joice, re-joice . . . greatly,

*p* *f*

re-joyce . . . . .

*p*

great - ly,

*mf*

O daugh - ter of Zi-on! Shout, O daugh-ter of Je -

*p*

- ru - sa-lem! Be - hold, thy King com - eth un - to

*cres.* *p*

80

thee! re - joice, . . . re - joice . . .

*p*

and shout, shout, shout,

*p*



shout, re-joice . . . great-ly,

*f*

90

re-joice . . . greatly, O daughter of Zi-on! Shout, . . .

*p*

O daugh-ter of Je-ru-sa-lem! Be-hold, thy King cometh un-to

thee! be-hold thy King com-eth un-to thee!

*ad lib.*

*colla voce.*

*f*

100

*tr*

*p*

*f*

## No. 19. RECITATIVE.—THEN SHALL THE EYES OF THE BLIND BE OPENED.

ALTO.

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then

shall the lame man leap as an hart, and the tongue of the dumb shall sing.

## No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

*Larghetto, e piano.* ♩ = 112.

ALTO.

He shall feed His flock like a shep - herd, and

He . . shall ga - ther the lambs with His arm, with . . . His arm,

**A**

He shall feed His flock like a shep - - - - - herd, and

10

He . . . shall ga - - - ther the lambs with His arm, with . . . His arm,

*cres.*

**B**

and car - ry . . . them . . . in His bo - som, and

*p*

gen - tly lead those . . . that are . . . with young, and gen - tly lead those, . . . and

20

gen - - tly lead . . . those that are . . . with young.

*mf*



## SOPRANO.

C

Come un - to . . Him, . . all ye that la - bour, come

un - to . . Him, ye that are . . hea - vy la - den, and He will give you rest,

come un - to . . Him, . . all ye that la - bour, come

un - to . . Him, ye that are hea - vy la - den, and He will give you rest.

Take His yoke up - on you, and learn . . of Him, for

He . . is . . meek . . and low - ly of heart, . . and ye . . shall find rest, . . and

40

ye shall find rest un - to . . your souls,

*mf*

take His yoke up-on you, and learn . . of Him, for He . . is . . meek . . and

*p*

low - ly of heart, and ye shall find rest, and ye shall find rest un - to . . your souls.

*f*

50

*dim.*

## No. 21. CHORUS.—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT.

*Allegro.* SOPRANO. *p* His yoke . . is ea - - - sy, His burthen is

*Allegro.*  $\text{♩} = 69.$  *p*

light, His bur-then, His bur - then is light,

ALTO. *p* His

TENOR. *p* His yoke . . is ea - - -

BASS.

yoke . . is ea - - - sy, His burthen is light,

- - sy, His burthen is light, His burthen is light, His

*p* His yoke . . is ea - - -

Handel's Messiah.—Novello's Edition.



Handel's Messiah - Nunnally - 1914

yoke . . is ea - - - sy, His bur - then is light,

His yoke . . is

- - sy, His burthen is light, His burthen, His bur - then is light,

His bur - then is light, His

His

ea

sy,

His burthen is

yoke . . is ea

sy,

burthen is light, His burthen, His burthen, His bur - then is

light, His burthen, His bur - then is light, His bur - then is

His burthen is light,

His

His burthen,

His burthen, His bur - then, His

Handel's Messiah—Novello's Edition.

light, His yoke . . is ea - sy, His

bur-then, His bur - then is light,

bur-then, His bur - then is light, His yoke . . is ea -

bur-then is light,

His bur-then is light, His bur-then is light,

His bur-then is light, His bur-then is light,

sy, His bur-then is light, is light,

His bur-then, His bur-then, His bur - then, His bur

light, His bur - then is light, His burthen is light, His bur

His bur - then is light, is light, His bur

His bur - then is light, is light, His bur

Handel's Messiah—Novello's Edition.



D

then is light, His yoke is ea - sy, His yoke is  
 then is light, His yoke is ea - sy, is ea -  
 then is light, His yoke is ea - sy, is ea -  
 then is light, His yoke is ea - sy, is ea -

40

LOOK

sy, and His bur - then is light, His yoke is ea - sy, His bur - then is  
 ea - sy, His bur - then is light, His yoke is ea - sy, His bur - then is  
 sy, His bur - then is light, His yoke is ea - sy, His bur - then is  
 sy, His bur - then is light, His yoke is ea - sy, His bur - then is

*ff*

light, His yoke is ea - sy, and His bur - then is light.  
 light, His yoke is ea - sy, and His bur - then is light.  
 light, His yoke is ea - sy, and His bur - then is light.  
 light, His yoke is ea - sy, and His bur - then is light.

*ff*

50

## PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

*Largo. ♩ = 80.*

*f*

*tr*

*tr*

*tr*

*tr*

**SOPRANO.**

*p*

**ALTO.**

*p*

**TENOR.**

*p*

**BASS.**

*p*

Be - hold the Lamb of God, behold the Lamb of

Behold the Lamb of God, be - hold the Lamb of God, the Lamb of God

Be - hold the Lamb of God, the Lamb of

Be - hold the Lamb of God, be -

*p*

*cres.*

God that ta - keth, that ta - keth a-way the sin of the world, . . .

*cres.*

that ta - keth a-way the sin . . . of the world, be -

*cres.*

God that ta - keth a-way the sin of the world, be -

*cres.*

- hold the Lamb of God that ta - keth a-way the sin of the world, . . .

*cres.*

*f*

A

*f* behold the Lamb of God, the Lamb of God, be - hold the Lamb of God that

- hold the Lamb of God, the Lamb of God, behold the Lamb of God, the Lamb of God that

- hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God that

behold the Lamb of God that

10

ta - keth a-way the sin of the world, of the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

B

- hold the Lamb of God, be - hold the Lamb of God that ta - keth a-way the sin of the world, . . .

- hold the Lamb of God, the Lamb of God that ta - keth a - way . . . the sin, . . . the

- hold the Lamb of God, the Lamb of God that ta - keth a - way . . . the

- hold the Lamb of God, the Lamb of God that ta - keth a-way the

B



that ta-keth a-way the sin  
 sin of the world, the sin of the world, that ta-keth a-way the  
 sin of the world, the sin of the world, that ta-keth a-  
 sin of the world, the sin of the world, that ta-keth a-

90

of the world, the sin of the world, that ta-keth a-  
 sin, the sin of the world, the sin of the world, the sin of the world, that ta-keth a-  
 way the sin of the world, the sin of the world, the sin of the world, that ta-keth a-  
 way the sin of the world, the sin of the world, that ta-keth a-

way the sin of the world.  
 way the sin of the world.  
 way the sin of the world.  
 way the sin of the world.

*tr*

*Ped.*

30 \*

## No. 23.

## AIR.—HE WAS DESPISED.

*Andante. ♩ = 72.*

*f* *p* *f* *p*

*Alto.*

*f* *p* *f*

*A*

was des-pi-sed, des - pi-sed and re-ject-ed, re -

*p*

10

ject - ed of men, a man of sor - - rows, a man of

*pp*

sor - - rows, and ac-quaint - ed with grief, . . . a man of sorrows, and acquainted with

*pp*

20

**B**

*grief.* *He*

*p* *f*

*was* *despised,* *rejected,* *He was des - pi - sed and re - ject - ed of*

*pp* *p* *pp* *p* *fp*

*men, a man of sorrows, and ac - quaint - ed with grief, . . . a man of sorrows, and ac -*

80

**C**

*- quaint - ed with grief, He was des - pi - sed, re - ject - ed, a man of . .*

*pp* *fp*

*sorrows, and acquainted with grief, and acquainted with grief, . . . a man of*

*p*

40



**D**

sor-rows, and ac-quaint-ed with grief.

*f*

**FINE.**

**FINE.**

**E**

He gave His back to the smi- ters,

*Un poco piano.*

50

He gave His back to the smi- ters, and His cheeks to

them that pluck-ed off the hair, and His cheeks to

them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the

**F**  
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame, . . .

from shame, . . . He hid not His

face from shame, . . . from shame and spit-ting. *D.C.*

*p*

## No. 24.

## CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

*Largo e staccato.* ♩ = 72.

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

Sure-ly, sure-ly He hath  
 Sure-ly, sure-ly He hath  
 Sure-ly, sure-ly He hath  
 Sure-ly, sure-ly He hath

borne our griefs, and car-ried our sor-rows,  
 borne our griefs, and car-ried our sor-rows,  
 borne our griefs, and car-ried our sor-rows,  
 borne our griefs, and car-ried our sor-rows,



sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

10

PAGE 76

car - - ried our sor - rows.

car - - ried our sor - rows. *mf* He . . .

car - - ried our sor - rows.

car - - ried our sor - rows.

**A** *mf*  
 He was wound - ed for our trans - gres - sions, He was  
 was wound - ed for our trans - gres - sions, He was  
*mf*  
 He was wound - ed for our trans - gres - sions, He was  
*mf*  
**A** He was wound - ed for our trans - gres - sions, He was

*mf*  
 bruise - ed, He was bruise - ed for our in -  
 bruise - ed, He was bruise - ed for our in -  
 bruise - ed, He . . . was bruise - ed for our in -  
 bruise - ed, He was bruise - ed for our in -

*f*  
 i - qui - ties, the chas - tise - ment, the chas -  
 i - qui - ties, the chas - tise - ment,  
 i - qui - ties, the chas - tise - ment, the chas -  
 i - qui - ties, the chas - tise - ment,  
*f*

- tise - ment of . . . our peace . .  
 the chas - tise - ment of our peace  
 - tise - - - ment of our peace . . .  
 the chas - tise - ment of our peace

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G minor (three flats). The lyrics are: '- tise - ment of . . . our peace . .', 'the chas - tise - ment of our peace', '- tise - - - ment of our peace . . .', and 'the chas - tise - ment of our peace'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

was up - - on Him.  
 was . . . up - - on . . . Him.  
 . . . was up - - on . . . Him.  
 was . . . up - - on Him.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G minor. The lyrics are: 'was up - - on Him.', 'was . . . up - - on . . . Him.', '. . . was up - - on . . . Him.', and 'was . . . up - - on Him.'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

The third system of the musical score consists of a piano accompaniment. It features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand, continuing the musical theme from the previous systems.

*Segue No. 25.*



## No. 25.

## CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

*Alla breve. Moderato.*

SOPRANO.

ALTO.

TENOR.

BASS.

*mf*

And with His stripes we are heal - ed, and with His

And with His stripes

*Alla breve. Moderato.  $\text{♩} = 80.$*

*mf*

L.H.

stripes we are heal - ed, we are heal - ed,

we are heal ed, and with His stripes we are

*mf*

And with His stripes we are

A

10

and with His stripes we are heal - ed, we are heal - ed,

heal ed,

heal ed, and with His stripes we are

*mf*

And with His stripes we are

20

**B** *f*

and with His stripes we are heal - -

and with His stripes we are heal - ed,

heal - ed, we are heal - ed,

heal - ed, and with His stripes we are heal -

**B** *f*

ed,

and with His stripes we are heal

and with His stripes we are heal

ed,

30

**C**

and with His stripes we are heal

ed,

and with His stripes we are heal

**C**

40

ed, -

and with His stripes we are heal -

ed, are heal -

ed, and with His stripes we are heal -

50

D

and with His stripes we are heal -

ed,

ed, and with His stripes we are heal -

ed, and with His stripes

D

60

E

ed, and with His stripes we are heal -

and with His stripes we are heal - ed,

ed, and with His stripes we are heal -

we are heal - ed, and

E



Segue No. 26.

## No. 26.

## CHORUS.—ALL WE LIKE SHEEP HAVE GONE ASTRAY.

*Allegro moderato.*

SOPRANO

ALTO.

TENOR.

BASS.

All we like sheep,

all we like sheep have gone a - stray,

All we like sheep,

all we like sheep,

All we like sheep,

all we like sheep have gone a - stray,

All we like sheep,

all we like sheep,

*Allegro moderato.* ♩ = 92.

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

10

ed ev-'ry one to his own way,  
we have turn - ed  
all we like sheep  
ed ev-'ry one to his own way, ev-'ry one to his own way, all we like sheep  
ev-'ry one to his own way, . . . all we like sheep  
all we like sheep  
have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;

20



**B**

we have turn - ed, we have turn -

we have turn - ed ev - ry one to

**B**

ed ev - ry one to his own way, . . to

we have turn-ed, we have turn-ed ev - ry one to

his own way, we have turn-ed ev - ry one . . to

we have turn-ed ev - ry one . . to

**C**

his own way, we have turn - ed ev - ry one to his own way,

his own way, we have turn - ed ev - ry one to his own way,

his own way, we have turn-ed ev - ry

his own way, we have turn-ed ev - ry

80

all we like sheep have

all we like sheep have gone a - stray, . .

one to his own way, all we like sheep

one to his own way, all we like sheep

gone a - stray, . . have gone a - stray; . . .

have gone a - stray;

have gone a - stray; . .

40

**D**

we have turn - ed ev - ry

we have turn ed,

**D**

we have

we have turn - ed, we have  
 one to his own way, we have turn - ed  
 we have turn-ed, we have turn - ed  
 turn - ed, we have turn-ed, we have  
 turn-ed ev-'ry one to his own way,  
 ev-'ry one to his own way, we have turn-ed ev-'ry  
 ev-'ry one to his own way, we have turn-ed ev-'ry one to his own  
 turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry  
 we have turn-ed ev-'ry one to his own way, . . . to his own way, all  
 one to his own way, ev-'ry one to his own way, all  
 way, we have turn-ed ev-'ry one to his own way, all  
 one, ev-'ry one to his own way, ev-'ry one to his own way, all



[illegible]

have gone a - stray ; we have turn - ed,

have gone a - stray ; . . .

we have turn - ed, we have

60

[illegible]

101

ev-'ry one to his own way, we have turn - ed, we have  
ev-'ry one to his own way, we have turn - ed, we have turn - ed,  
ev-'ry one to his own way, we have turn - ed, we have turn - ed,  
turn - ed, we have turn - ed, we have turn - ed, we have turn - ed,  
we have turn - ed ev-'ry  
we have turn - ed ev-'ry  
ed, we have turn-ed ev-'ry one to  
ed, we have turn-ed ev-'ry one to  
one to his own way, we have turn-ed ev-'ry one to  
one to his own way, we have turn-ed ev-'ry one to

70

G

Adagio.

mf

his own way, we have turn-ed ev-'ry one to his own way, and the

his own way, we have turn-ed ev-'ry one to his own way,

his own way, we have turn-ed ev-'ry one to his own way,

his own way, we have turn-ed ev-'ry one to his own way, and the Lord hath

Adagio. ♩ = 60.

mf

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

mf and the Lord hath laid on Him, on Him,

and the Lord hath laid on Him, on Him,

laid on Him, the Lord hath laid on

Him, on Him the in-i-qui-ty of us all.

hath laid on Him the in-i-qui-ty of us all.

hath laid on Him the in-i-qui-ty of us all.

Him the in-i-qui-ty of us all.



## No. 27. RECITATIVE.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

*Larghetto.* ♩ = 80.

*f*

TENOR.

All they that

*dim.* *p*

see Him, laugh Him to scorn; they

*f*

shoot out their lips, and shake their

*f*

heads, say - ing :

*f*

10

## No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

*Allegro.*

SOPRANO.

ALTO.

TENOR.

BASS.

He trust-ed in God that He . . would de-liv-er Him, let Him de-

*Allegro.* ♩ = 80.*f*

He trust-ed in God that He . . would de-liv-er Him,

-liv-er Him, if He de-light in Him, if He de-light in Him, let Him de-liv-er Him, if

A

He trust-ed in

let Him de-liv-er Him, if He de-light in Him, if He de-

He de-light in Him, if He de-light in Him, if He de-light in . .

A

10

God that He . . . would de - liv - er Him, let Him de - liv - er Him, if He de -

- light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -

Him,

He trust - ed in God that He . . . would de - liv - er Him,

- light in Him, if He de - light . . .

- light in Him, if He de - light . . .

He trust - ed in God, in . . . God, in God He trust - ed, let Him de - liv - er

let Him de - liv - er Him, if He de - light in Him,

in Him, *mf*

in . . . Him, *mf* let Him de - liv - er Him,

Him, if He de - light in Him, if He de - light in Him, let Him de -



*mf* let Him de-liv - er Him, if He . . . de - light . . . in Him,

*mf* let Him de - liv - er Him, if He de - light in Him,

if He de - light . . . in Him, if He de -

- liv - er Him, He trust - ed in

20

He trust - ed in God that He . . . would de - liv - er Him, let Him de -

- light . . . in Him, let Him de - liv - er Him, if He de -

God, He trust - ed in God, let Him de - liv - er Him, if He de -

let Him de - liv - er Him, He

- liv - er Him, if He de - light in Him, if He de - light

- light in Him, if He de - light in Him, He trust - ed in God, He

- light in Him, if He de - light in Him,

trust - ed in God that He . . would de - liv - er Him, let Him de - liv - er Him,

. . . in . . Him, let Him de - liv - er Him, if He de - light in

trust - ed in God, let Him de - liv - er Him, if He de - light in

if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

let Him de - liv - er Him, let Him de - liv - er Him,

if He de - light . . . in Him, if He de -

- let Him de - liv - er Him, if He de - light . . in . .

He trust - ed in God that He . . would de - liv - er

- liv - er Him,

light in Him, let Him de - liv - er Him, if He de-light in Him, let Him, let Him de - liv - er Him, if He de - Him, let Him de - liv - er Him, if He de-light in Him, let let Him de - liv - er Him,

40

Him de - liv - er Him, D

light in Him, He trust - ed in God, let Him de - liv - er Him, if He de - Him de - liv - er Him, He trust - ed in God, let Him de - liv - er Him, if He de - light . . He trust - ed in God, that He . . would de - liv - er Him, . . D

let Him de - liv - er Him, *mf*

light in Him, let Him de - liv - er Him, *mf* in Him, let Him de - let Him de - liv - er Him, . . if He de-light in Him, *mf*



109

let Him de - liv - er Him. let Him de - liv - er Him.

if He de - light in

liv - er Him, if He de - light . . in

let Him de - liv - er Him, if He de - light in

E *f*  
 He trust - ed in God that He . . . would de - liv - er Him, let Him de -  
 Him, He trust - ed in God, let Him de - liv - er Him, if He de - light . . .  
 Him, if He de - light,  
 Him, if He de - light . . . in Him, if He de -  
 E  
 60

Handel's Messiah - Nun danket alle Gott. Organ and vocal score. The image shows a page from a music book with five staves. The top four staves are for a vocal part (Soprano, Alto, Tenor, and Bass) and the bottom staff is for the organ. The music is in G major (one sharp) and 4/4 time. The lyrics are: "liv - er Him, if He de - light in Him, in Him, let Him de - liv - er Him, let Him de - liv - er Him, if He de - light in Him, let Him de - liv - er Him, light in Him, let Him de - liv - er Him,". The organ part features a prominent melody in the right hand and a supporting bass line in the left hand.

if He de - light . . in Him, if He de - light . . . . .

light . . . . .

if He de - light in Him, if He de - light . . . . .

He trust - ed in God, that He . . would de -

*Adagio.*

. . in Him, let Him . . de - liv - er Him, if He de - light in Him.

. . in Him, let Him de - liv - er Him, if He de - light in Him.

. . in Him, let Him, let Him de - liv - er Him, if He de - light in Him.

liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him.

*Adagio.*

60

## No. 29. RECITATIVE.—THY REBUKE HATH BROKEN HIS HEART.

*Largo. TENOR.*

Thy re-buke hath bro - ken His heart; He is full of

heav - i-ness, he is full of heav - i-ness; Thy re-buke hath bro - ken His heart;

He look - ed for some to have pi - ty on Him, but there was no man, neither found He

a - ny to com-fort him; He look - ed for some to have pi - ty on Him,

but there was no man, nei - ther found He a - ny to com - fort Him.

*Segue No. 30.*



## No. 30. AIR.—BEHOLD, AND SEE IF THERE BE ANY SORROW.

TENOR.  
*Largo.*

Be - hold, and see, be - hold, and see if there be a - ny sor-row

*Largo.* ♩ = 66.*p*

like un-to His sor-row.

Be -

*poco cres.**p*

- hold, and see if there be a - ny sor-row like un-to His sor-row, be -

10

*dim.*

sor-row.

*pp**poco cres.**pp*

## No. 81. RECITATIVE.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

TENOR.

He was cut off out of the land of the liv - ing :

for the trans-gres-sion of Thy peo-ple was He strick-en.

*Segue No. 32.*

## No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

*Andante larghetto.* ♩ = 108.

*mf*

TENOR.

But Thou didst not leave His

soul in . . hell, but Thou didst not leave His

soul in . . hell, nor didst . . Thou suf - fer, nor didst Thou suf - fer Thy

10

Ho - ly . . One to see cor - rup - tion.

*tr* *f*

But Thou didst not leave His

*tr* *p*

soul in hell, Thou didst not leave, Thou didst not leave His

20

soul in hell, nor didst Thou suf - fer Thy



Ho - ly One to see cor-ruption, nor didst Thou suf-fer, nor

*cres.* *p*

didst . . Thou suf-fer Thy Ho - ly . . One to see cor-ruption,

*cres.*

30

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

*tr* *tr* *tr* *tr* *p*

Ho - ly . . One to see cor-ruption.

*tr* *tr* *f*

40

## No. 33.

## CHORUS.—LIFT UP YOUR HEADS, O YE GATES.

*A tempo ordinario.* ♩ = 76.

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

## 1st SOPRANO.

1st Soprano vocal line, marked *mf*. The melody is in G major, 2/4 time, with lyrics: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

## 2nd SOPRANO.

2nd Soprano vocal line, marked *mf*. The melody is in G major, 2/4 time, with lyrics: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

## ALTO.

Alto vocal line, marked *mf*. The melody is in G major, 2/4 time, with lyrics: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

Piano accompaniment for the vocal entries, marked *mf*. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

## A

King of Glo-ry shall come in. . .

King of Glory shall come in.

King of Glory shall come in. . .

## TENOR.

Who is <sup>this</sup> the King of Glory? <sup>this</sup> the

## BASS.

Who is <sup>this</sup> the King of Glory? <sup>this</sup> the

Piano accompaniment for the 'A' section, marked *mf*. It features a complex texture with multiple voices in the right hand and a strong bass line in the left hand. The section ends with a repeat sign.

\* Handel's MS. has "this King," not "the King."

*mf*  
The

*mf*  
The

*mf*  
The

King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry?

King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry?

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.



**B**

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

**B**

*mf*

20

King of Glo - ry shall come in, . . and the King of Glo - ry shall come

King of Glo - ry shall come in, and the King of Glo - ry shall come

King of Glo - ry shall come in, . . and the King of Glo - ry shall come

**B**

Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

in. Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

in. . .

in. . .

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

ALTO. He is the King of Glory, He is the King of Glory, He is the King of

TENOR. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

BASS. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

**C**

Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the

the Lord of Hosts, He

the King . . of Glo - - - - ry, the Lord of Hosts, He is the King of Glo - -

is the King of Glo - - - - ry, the Lord of Hosts, He is . . the King of

King of Glo - - - - ry, the Lord of Hosts, He is the King of

is the King of Glo - - - - ry,

**D**



ry,  
Glo - ry, of Glo - ry, the Lord of Hosts, He is the King..  
Glo - ry, the Lord of Hosts, He  
the Lord of Hosts, He  
the Lord of Hosts, He is the King of Glo  
of Glo - ry, of Glo  
is the King of Glo - ry, of Glo - ry, of Glo  
is the King of Glo - ry, of Glo  
60  
E  
ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of Hosts,  
ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of  
ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of  
ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of  
E  
ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of

122

the Lord of Hosts, the Lord of Hosts, the Lord of Hosts, He

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

is the King of Glo ry, He

Hosts, He is the King of Glo ry, of Glo ry, He

Hosts, He is the King of Glo ry, of Glo ry, He

Hosts, He is the King of Glo ry, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts,

is the King of Glo-ry, He is the King of Glo-ry, the Lord of

is the King of Glo-ry, He is the King of Glo-ry, the Lord of

is the King of Glo-ry, He is the King of Glo-ry, the Lord of

Handel's Messiah, No. 122

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King . .  
 the Lord of Hosts, . . the Lord of Hosts, He is the King, . . the King of  
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the  
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of  
 . . of Glo - ry, the King of Glo - ry, He  
 Glo - ry, the King of Glo - ry, He  
 King of Glo - ry, the King of Glo - ry, He  
 Glo - ry, the King of Glo - ry, He  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.



## No. 34. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR.

Un-to which of the an-gels said He at a-ny time, Thou art My Son, this day have I be-got-ten Thee?

*p*

## No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

*Allegro.*

SOPRANO.

Let all the an-gels of God wor - ship Him,

ALTO.

Let all the an-gels of God . . wor - ship Him,

TENOR.

Let all the an-gels of God wor - ship Him,

BASS.

Let all the an-gels of God wor - ship Him,

*Allegro. ♩ = 72.*

*f*

let all the an - gels of God, let all the an -

let all the an gels of God wor -

let all the



Him,  
 God wor ship Him, let all the  
 let all the an gels of God wor  
 gels of God wor  
 20  
 B  
 let all the an  
 an gels of God wor ship Him,  
 ship Him, let all the an gels of God  
 ship Him,  
 B  
 gels of God wor  
 wor  
 wor ship Him,  
 ship Him,

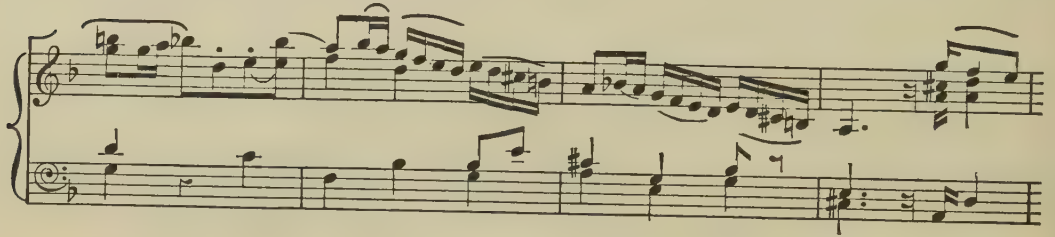
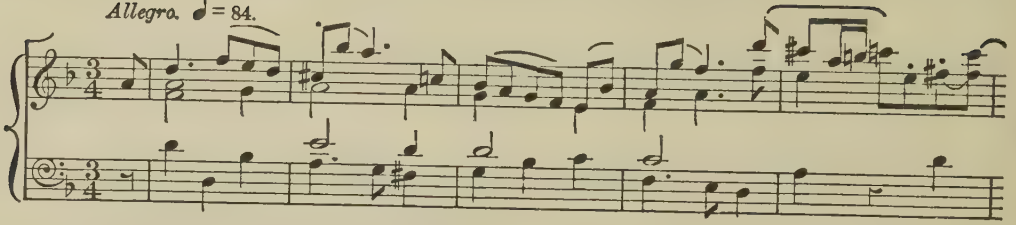


ship Him, let all the an - - - gels of God, let  
 ship Him, let all the an - - - gels of God, let  
 let all the an - - - gels of God, let  
 let all the an - - - gels of God, let  
 all the an - gels of God wor - - -  
 all the an - gels of God wor  
 all the an - gels of God wor  
 gels of God wor  
 ship Him.  
 ship Him.  
 ship Him.  
 ship Him.  
 ship Him.

so

## No. 36.

## AIR.—THOU ART GONE UP ON HIGH.

*Allegro.* ♩ = 84.

**Bass.** **A**

Thou art gone up on high, Thou art gone up on high,

*p*

10

The vocal line (Bass) enters with the lyrics "Thou art gone up on high, Thou art gone up on high,". The piano accompaniment continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff provides harmonic support.

Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty

The vocal line continues with the lyrics "Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty". The piano accompaniment continues with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The bass staff provides harmonic support.

cap - tive, and re - ceiv - - - - ed gifts . . for men ; yea,

20

The vocal line continues with the lyrics "cap - tive, and re - ceiv - - - - ed gifts . . for men ; yea,". The piano accompaniment continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff provides harmonic support.

e - ven for Thine en - e - mies,

yea, e - ven for . . . Thine en - e - mies,

30

that the Lord

*p*

God might dwell . . a - mong them, that the Lord God might dwell, . . .

40



might dwell a - mong them.

*C*

*f*

60

Thou art gone up on high, Thou art gone up on high, Thou hast

*p*

led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty cap - tive,

60

and re - ceiv - ed gifts for men; yea, e - - ven

*p*

for Thine en - - - - -

*tr*

70

e - mies, for Thine en - e - mies,

*f*

that the Lord God might dwell a - mong them,

*p*

80

that the Lord God might dwell . . . . .

a - mong them,

*p*

90

**E**

that the Lord God, that the Lord

*p*

God might dwell a - mong them, might dwell . . . . .

100

. . . . . a - mong .

F

them, that the Lord God might dwell a - mong them.

110

120



## No. 87.

## CHORUS.—THE LORD GAVE THE WORD.

*Andante Allegro.*

SOPRANO. *f* Great was the com - pa - ny of the

ALTO. *f* Great was the com - pa - ny of the

TENOR. *f* The Lord gave the word; great was the com - pa - ny of the

BASS. *f* The Lord gave the word; great was the com - pa - ny of the

*Andante Allegro. ♩ = 80.*

*f*

preach - ers, great was the com

preach - ers, great was the com - pa - ny, the com - pa - ny, the com

preach - ers, great was the com - pa - ny, the com - pa - ny, the

preach - ers, great was the com - pa - ny, the com

pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny, the com - pa - ny of the preach - ers, great was the com - pa - ny of the

com pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny of the preach - ers, great was the com - pa - ny of the

**A**

preach-ers. The Lord gave the word; great was the com - pa - ny, the

10 *Ped.*

pa - ny, the com - pa - ny, the com - pa - ny of the

**B**

pa - ny of the preach - ers, great was the com - pa - ny of the preachers,

preach - ers, of the preach - ers, great was the com - pa - ny of the preachers,

pa - ny of the preach - ers, great was the com - pa - ny, the com

great was the com-pany of the preachers, of the preachers, great was the com-pany, the com-pany, the com-pany, the great was the com-pany of the preachers, the com-pany, the com-pany, the com-pany of the preach-ers, of the preach-com-pany, the com-pany, the com-pany of the preach-ers, of the preach-com-pany, the com-pany of the preach-ers, of the preach-ers. ers. ers. ers. ers.

20



## No. 38.

## AIR.—HOW BEAUTIFUL ARE THE FEET.

*Larghetto.* ♩ = 104.

*p*

SOPRANO.

How beau-ti-ful are the feet of them that

*pp*

preach the gos-pel of peace, how beau-ti-ful are the feet, how

beau-ti-ful are the feet of them that preach the gos-pel of peace,

*f*

*A*

how beau-ti-ful are the feet.. of them that

*p*

10

preach the gos-pel of peace, and bring glad ti - - - dings, and

bring glad ti - - - dings, glad ti - dings of good things, and

**B**  
bring glad ti - - dings, glad ti-dings of good things, and bring . . . glad ti-dings, glad

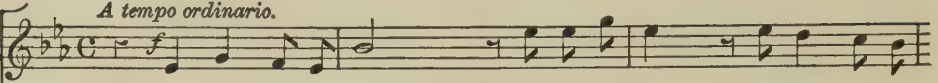
ti - dings of good things, glad ti - dings of . . . good things !

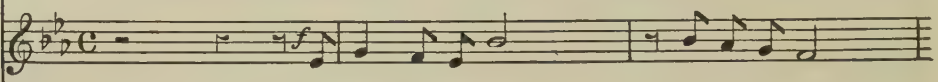
*f*

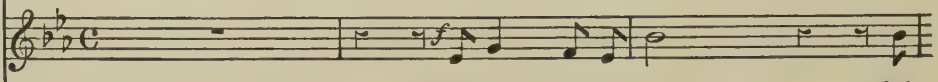
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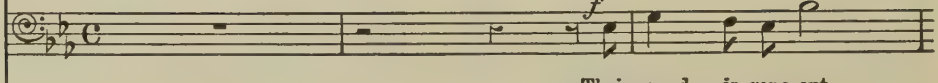
## No. 89. CHORUS.—THEIR SOUND IS GONE OUT INTO ALL LANDS.

*A tempo ordinario.*


SOPRANO.  Their sound is gone out in - to all lands, their sound is gone

ALTO.  Their sound is gone out in - to all lands,

TENOR.  Their sound is gone out, their

BASS.  Their sound is gone out, . . .

*A tempo ordinario. ♩ = 88.*

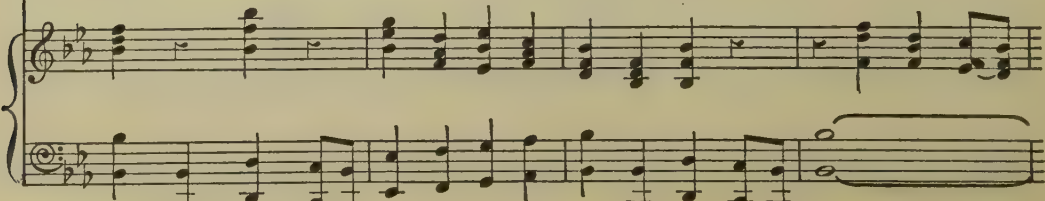


out in - to all lands, in - to all lands, their sound is gone

in - to all lands, . . . in - to all lands, their sound is gone

sound is gone out in - to all lands, their sound is gone out . . . .

. . . their sound is gone out in - to all lands, their sound is gone out . . . .





out in - to all lands, their sound is gone out . . . in - to all  
 out, is gone out, their sound is gone out, is gone out in - to all  
 . . . in - to all lands, in - to all lands, in - to all lands,  
 . . . in - to all lands, . . . their sound is gone out . . . in - to all

lands, and their  
 lands,  
 lands, and their words un-to the ends of the world, . . . . .  
 lands, and their words un-to the ends of the world, . . . . .

words un-to the ends of the world, . . . . . un-to the  
 un-to the ends of the world, . . . un-to the  
 and their words un-to the ends of the

ends of the world, . . . , un-to the

and their words un-to the ends of the world, . . . un -

ends of the world, un-to the ends of the

world, . . . and their words, and their words un-to the

20

B

ends of the world, their sound is gone out, is gone out in-to all

to the ends of the world, their sound is gone out, is gone out in-to all

world, . . . of the world, their sound is gone out in-to all

ends . . . of the world, their sound is gone out in-to all

tr

B

lands, . . . and their words un-to the ends of the world, . . .

lands, and their words un-to the ends of the world, . . .

lands, and their words, and their words un-to the ends of the world, of the

lands, and their words un-to the ends of the

[illegible]



No. 40. AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

*Allegro.* ♩ = 112.

*f*

*Bass.* A

Why do the

*p*

na - tions so fu - rious-ly rage to - ge - ther? why

Handel's Messiah.—Novello's Edition

do the peo - ple im - ag - ine a vain thing? why

do the na - tions rage . . . . .

. . . . . so fu - rious - ly to -

- ge - ther? why do the peo - ple im -

- ag - - - - - ine a . . vain

thing? . . . im - ag - ine a vain

B  
thing? why do the

na - tions so fu - rious-ly rage to - ge - ther, and

why do the peo-ple, and why do the

peo-ple im - ag - ine a . . . vain thing? why



do the na - tions rage . . . . .

. . . . . so fu-rious-ly to -

- ge - ther, so fu-rious-ly to - ge - ther? and why do the

peo - ple im - ag - ine a vain thing? im -

- ag - - - - ine a vain thing? and

why do the peo-ple im - ag - ine a vain

thing?

The

kings of the earth rise up, and the ru - lers take coun - sel to -

- ge - ther, take coun

3 3 3 3

sel, take coun - sel to -

- ge - ther against the Lord, and a - gainst . . . His a -

3 3 3 3 3 3

- noint

3 3 3 3

- ed, a - gainst the Lord, and His a -

90

- noint ed.



## No. 41.

## CHORUS.—LET US BREAK THEIR BONDS ASUNDER

*Allegro e staccato.*

**SOPRANO.** *f* Let us break their bonds a - sun-der, let us break,

**ALTO.** Let us break their

**TENOR.** *f* Let us break their bonds a - sun-der, let us, let us break their bonds a -

**BASS.** *f* Let us break their bonds a -

*Allegro e staccato.* ♩ = 76.

*f*

let us break their bonds a - sun - der,

bonds a - sun-der, let us break, let us break their bonds . . a-sun-der,

- sun-der, let us, let us break, let us break their bonds a - sun - der,

- sun-der, let us, let us break their bonds, let us break their bonds a-sun-der, let . . us,

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way

let us break their bonds a - sun - der,

10

and cast a - way

and cast a - way their yokes from

their yokes from us, and cast a - way their yokes from

f

way . . . their yokes from us, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

and cast a - way, . . .

f

- way their yokes from us, and cast a - way their yokes from

- way their yokes from us, and cast a - way their yokes from

- way their yokes from us, and cast a - way their yokes from us,

and cast a - way their yokes from

us, let us break their bonds, let us break their bonds,

us, let us break their bonds a - sun-der, let us break their

let us break their bonds,

us, let us break their bonds a -

let us break their bonds a - sun - der,

bonds, let us break their bonds a -

let us break their bonds a - sun-der, let us break their bonds,

- sun-der, let us break their bonds, let us break their bonds a -



151

let us break their bonds a - sunder, let us, let us break, let us break their bonds a - sun - der, let us break their bonds, let us break their bonds a - sunder, let us break, let us break their bonds, let us break their bonds a - sun - der, let us break their bonds a - sun - der, and cast a - way . . . bonds, . . . their bonds a - sun - der, let us break their bonds a - sun - der, and cast a - way, let us break their bonds a - sun - der, and cast a - way, their yokes from us, and cast a - and cast a - and cast a - way, and cast a - way, their

way their yokes from us, and cast a-way their yokes from us,  
 way their yokes from us, and cast a-way their yokes from us,  
 way their yokes from us, and cast a-way their yokes from us,  
 yokes, their yokes from us, and cast a-way their yokes from us,  
 let us break their bonds a-sunder, and cast a-way  
 let us break their bonds, and cast  
 let us break their bonds a-sunder, and cast, and cast a-way  
 let us break their bonds, and cast a-way their yokes from  
 R.H. way, and cast a-way  
 a-way their yokes, their yokes from us, and cast a-way, and cast a-way  
 way, and cast a-way their yokes from us, and cast a-way, and cast a-way  
 us, and cast a-way their yokes from us, and cast a-way, and cast a-way

**D**

- way their yokes from us, let us break their bonds, and cast . . a -

- way their yokes, . . let us break their bonds, their bonds a - sun - der, and cast a -

- way their yokes, let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

- way their yokes from us, let us break their bonds a - sun - der, and cast a -

**D**

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

*f*

60



## No. 42.

## RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

Hethat dwelleth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

*p* *f*

## No. 43.

## AIR.—THOU SHALT BREAK THEM.

*Andante.*  $\text{♩} = 84.$

*f*

TENOR. A

Thou shalt break them, Thou shalt

break them with a rod . . . . of i-ron;

*p* *poco cres.*

Thou shalt dash them in pie - ces like a pot - - ter's

*p*

20

ves - sel, Thou shalt dash them in pie - ces, in

*cres.*

pie - ces like a pot

*p*

B

ter's ves - sel.

*f*

30

Thou shalt break them,

*p*

Thou shalt break them with a rod . . . . .

. . . . . of i - ron; Thou shalt

dash them in pie - ces like a . . . pot - ter's . . .

ves - sel, Thou shalt dash them in pie - ces like a

pot. . . . . ter's ves - sel, like a

*mf* *p* *f* *p*

40 50

**C**



pot - - ter's ves - sel, Thou shalt dash them in

*f*

60

pie - ces like a pot - - ter's

**D**

ves - sel.

*f*

70

## CHORUS.—HALLELUJAH!

*Allegro.*

SOPRANO. *f* Hal - le-lu-jah,

ALTO. *f* Hal - le-lu-jah,

TENOR. *f* Hal - le-lu-jah,

BASS. *f* Hal - le-lu-jah,

*Allegro. ♩ = 72*

*f*

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah,

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah!

10

**A**

for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-iah, Hal-le-

for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

- lu-jah, Hal-le-lu-jah!

- lu-jah, Hal-le-lu-jah! Hal-le-

- lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-

- lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-

- lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-

**B**

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah! for the Lord

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah! Hal-le-lu-jah, Hal-le-

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

**B**



God Om - ni - po - tent reign \* - - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ! for the Lord

Hal - le - lu - jah ! for the Lord

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah !

God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah !

God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah,

for the Lord God Om - ni - po - tent reign - eth, Hal -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

le - lu - jah! The king-dom of this world

Hal - le - lu - jah! The king-dom of this world

le - lu - jah! The king-dom of this world

lu-jah, Hal-le - lu - jah! The king-dom of this world

*(p)* *C*

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

*f*

40

*D*

Christ;

Christ;

Christ; and He shall reign for

Christ; and He shall reign for ev - er and ev - er, for ev - er and

*f* *D*

*f*  
and  
and He shall reign for ev - er and ev - er, for ev - er  
ev - er and ev - er, and He shall reign for ev - er and ev - er,  
ev - er, and He shall reign, and He shall reign for ev - er, for ev - er, for ev - er, for

He shall reign for ev - er and ev - er. King of  
and ev - er, for ev - er and ev - er. King of  
and He shall reign for ev - er and ev - er,  
ev - er and ev - er, for ev - er, for ev - er and ev - er,  
50

Kings, and Lord of  
Kings, and Lord of  
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!  
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!



Lords, King of

Lords,

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

Kings, and Lord of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

60

Lords, King of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

104

Kings, and Lord of Lords, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah! King of for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah! King of for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah! King of

and Lord of Lords, and He shall reign, and

Kings, and Lord of Lords, and He shall reign, . . . and He shall

Kings, and Lord of Lords, and He shall reign, and He . . . shall reign,

Kings, and Lord of Lords, and He shall reign for ev - er and ev - er,

70

He shall reign for ev - er and ev - er, for ev - er and  
 reign for ev - er and ev - er, King of Kings, for ev - er and  
 and He shall reign for ev - er and ev - er, King of Kings,  
 and He shall reign for ev - er and ev - er, King of Kings, for ev - er and

165

ev - er, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and

and Lord of Lords, and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

reign for ev - er, for ev - er and ev - er, King of

He shall reign for ev - er and ev - er, King of . .

reign for ev - er, for ev - er and ev - er, King of . .

reign for ev - er, for ev - er and ev - er, King of

80

Kings, and Lord of Lords, King of Kings, and Lord of  
 Kings, and Lord of . . Lords, King of Kings, and Lord of . .  
 Kings, and Lord of . . Lords, King of Kings, and Lord of . .  
 Kings, and Lord of Lords, King of Kings, and Lord of  
 Kings, and Lord of Lords, King of Kings, and Lord of



Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er, for ev - er and ev - -

- er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le -

- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -

- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -

- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

## PART III.

No. 45.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

*Larghetto. ♩ = 72*

*mp*

*tr*

*tr*

10

SOPRANO. A

I

*cres.*

*dim.*

*p*

*p*

20

know that my Re - deem - er liv - eth,

and that He shall stand . . . at . . the lat - . . ter . .

*tr*

30

day . . . . . up - on the earth,

*f*

**B**

I know that my Re - deem - er liv - eth, and that

*p*

40

He shall stand . . . . . at the lat - ter day up - on the

*tr*

**C**

earth, . . . . . up - on the earth, I know . . . . . that my Re -

60

deem - er liv - eth, and He shall stand . . . . . at the lat - - - ter day

60



up - on the earth, . . . . . up - on . . the earth;

70

D

And though worms de - stroy this bo - dy,

75

yet in my flesh shall I see God, yet in my

80

E

flesh shall I . . see God. I

90

know that my Re - deem - er liv - eth. And though worms de - stroy this

*p*

bo - dy, yet in my flesh shall I see God, yet in my

*f*

100

flesh . . . shall I see God, shall I see God. I know that my Re -

*p*

110

- - deem - er liv - eth. For now is Christ ris - en

*f* *p*

120

from the dead, the first - - fruits of them that

*pp*

sleep, . . . . . of them that sleep, the first - fruits of

130

G

them that sleep, for now is Christ

*p* *p*

140

*cres.*

ris - en, for now is Christ ris - en from the dead,

*cres.* *p*

*Adagio.*

the first-fruits of them, of them that sleep.

*Adagio.* *f* *tr*

150

*3*

160



## No. 46.

## CHORUS.—SINCE BY MAN CAME DEATH.

*Grave.*

SOPRANO. *p* Since by man came death, since by man came death,

ALTO. *p* Since by man came death, since by man came death, . . .

TENOR. *p* Since by man came death, since by man came death, . . .

BASS. *p* Since by man came death, since by man came death,

*Grave. ♩ = 60.*

*Allegro. f*

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

*Allegro. ♩ = 84.*

*f*

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

**B Grave.**

*p* For as in Ad - am all die, for as in Ad - am all die, . . .  
*p* For as in Ad - am all die, for as in Ad - am all die,  
*p* For as in Ad - am all die, for as in Ad - am all die,  
*p* For as in Ad - am all die, for as in Ad - am all die, . . .  
 For as in Ad - am all die, for as in Ad - am all die,

**B Grave.**  $\text{♩} = 60.$ 

*p*

20

**C Allegro.**

*f* e - ven so in Christ shall all be made a - live, e - ven so in  
*f* e - ven so in Christ shall all be made a - live, e - ven so in  
*f* e - ven so in Christ shall all be made a - live, e - ven so in  
*f* e - ven so in Christ shall all be made a - live, e - ven so in

**C Allegro.**

*f*

Christ shall all be made a - live, e - ven so in Christ shall all,  
 Christ shall all be made a - live, e - ven so in Christ shall all,  
 Christ shall all be made a - live, e - ven so in Christ shall all,  
 Christ shall all be made a - live, e - ven so in Christ shall all,

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

30

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.



## No. 47.

## RECITATIVE.—BEHOLD, I TELL YOU A MYSTERY.

BASS.

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

*p*

*f*

## No. 48.

## AIR.—THE TRUMPET SHALL SOUND.

*Pomposo, ma non Allegro.* ♩ = 80.

*f*

*Trumpet Solo.*

*p*

10

20

*f*

Bass.  $\text{♩}$  A

The trum-pet shall sound, . . .

30

and the dead shall be raised, and the dead shall be

*p*

raised . . . in - cor - rup - ti - ble,

*f*

40

the trum - pet shall sound, . . . and the dead shall be

*f* *p*

raised, be raised in - cor - rup - ti - ble, be

50

raised in - cor - rup-ti - ble, and we shall be changed, . . .

60

and

we shall be changed.

*f*

70

*Trumpet.* The

*tr.*

trum-pet shall sound, . . . the trum-pet shall sound, . . .

*p* *f*

80



D

and the dead shall be raised, . . . . . be

90

raised in - cor - rup-ti-ble, be raised in - cor - rup-ti-ble,

and we shall be changed, be changed, . . . . .

100

E

. . . . . and we shall be changed,

*f*

and we shall be changed, . . . . . we shall be

*tr.* *tr.*

110

changed, and we shall be changed, and

130

we shall be changed,

and we shall be changed, we shall be changed,

130

and we shall be changed, we shall be changed.

*Adagio.* *G a tempo.*

*Adagio.* *f a tempo.*

140

150

FINE. \*

For this cor-rupti-ble must put . .

FINE. \*

*p*

on in - cor - rup-tion, for this cor-rupti-ble must put

on, must put on, . . . must put

170

on, must put on in - cor - rup-tion; and this

*cres.* *p*

180

\* This second part of the Air is generally omitted.



mor - tal must put . . on im - mor - tal . .  
 i - ty, and this mor - tal must put on im - mor - tal . .  
 i - ty, im - mor - tal i - ty. The

189 190 200 210

*Dal 8*

*Dal 8*

## No. 49.

## RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

ALTO.

Then shall be brought to pass the saying that is written, Death is swallow'd up in vic-to-ry.

*p*

## No. 50.

## DUET.—O DEATH, WHERE IS THY STING?

ALTO.

*Andante.*

O death, O death. where, where is thy sting? O death. where is thy

TEWOB.

O grave, O

*Andante. ♩ = 69.*

*p*

sting? O grave, where is thy vic-to-ry? O grave,

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

N.B.—This Duet is given in the abridged form indicated by Handel in the Dublin score. Compare the Full Score.

**A**

vic-to-ry? O death, where, where is thy sting? O grave, . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

**A**

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . .

sting of death is sin, and . . the strength of sin is . . the law,

. . of death is sin, and the strength of sin . . is . . the law, the sting . .

the sting . . of death is sin, and the strength of sin . . is . . the law.

. . of death is sin, the sting of death is sin, and . . the strength of sin is . . the law.



## No. 51.

## CHORUS.—BUT THANKS BE TO GOD.

*Andante. f*

**SOPRANO.**

But thanks, but thanks, thanks, thanks be to God, but thanks, but

**ALTO.**

But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

**TENOR.**

But thanks, but thanks, thanks, thanks be to God, thanks be to

**BASS.**

But thanks, but thanks, thanks, thanks be to God, thanks be to

*Andante. ♩ = 69.*

*f*

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

God, thanks be to God, Who giv - eth us the vic - to-ry through

God, thanks be to God, to God, Who giv - eth us the vic - to-ry through

God, thanks be to God,

our Lord Je - sus Christ,

our Lord Je - sus Christ,

our Lord Je - sus Christ,

Who giv - eth us the vic - to - ry, Who

Who giv - eth us the vic - to - ry, the vic - to - ry through

Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,

vic - to - ry, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but

giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,

our Lord Je - sus Christ, through our Lord Je - sus Christ,

but

thanks, but thanks, thanks be . . to God, . . . thanks be to God,

but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,

thanks be to God, but thanks, thanks be to

thanks be to God, to God, thanks be to God, to God,

but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks, ..

God, to God, but thanks . . be to God,

but thanks . . be to God, but

be to God, but thanks, but thanks, thanks be to God,

20

**B**

.. thanks, thanks be to God, thanks, thanks be to God, thanks .. be .. to

thanks, but thanks, thanks, thanks be to God, thanks .. be to God, to

**B**



187

God, Who giv-eth us the vic-to-ry, the

Who giv-eth us the vic-to-ry, Who giv-eth us the

God, Who giv-eth us the vic-to-ry, Who giv-eth us the

Who giv-eth us the

vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks,

vic - to-ry through our Lord Je - sus Christ, but thanks, thanks be to God, but

vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but

vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but

80

but thanks, thanks be to God, to God, Who giv-eth us the

thanks, but thanks, thanks be to God,

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks . . . be to God, Who

188

vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the

Who giv - eth us the vic - to - ry, the

giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

vic - to - ry through our Lord Je - sus Christ,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to  
 vic - to - ry through our Lord Je - sus Christ,

D

but thanks, thanks, thanks be to  
 thanks be to God, thanks, thanks be to God, but thanks, thanks,  
 God, thanks, thanks be to God, to God, but thanks, thanks,  
 but thanks, thanks,

40

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, Who giv-eth us the

thanks be to God, thanks be to God, Who

- ry through our Lord Je - - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

*Adagio.*

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

*Adagio.*



## No. 52.

## AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

*Larghetto.*  $\text{♩} = 88.$

*f*

*tr*

10

*tr*

*tr*

*tr*

20

*A SOPRANO.*

If God be for us, who can be a - gainst us? who

*p*

*p*

30

can be a - gainst us? who can be a - gainst us? if God be

for us, who can be a - gainst us?

*f*

40

**B**

Who shall lay.. a - ny - thing to the charge of

*tr*

*p*

50

God's e - lect? of God's e - lect?

*tr*

whos shall lay a - ny - thing to the charge

*tr*

60

of God's e - lect?

*f*

C

It is God that

*tr*

*p*

70

jus - ti - fi - eth, it is God that jus - ti - fi -

*tr*

80

D

eth.

*tr*

*f*

90

Who is he that con-demn-eth?

*tr*

*p*



who is he that con - demn-eth? who is

100

he that com - demn - - - - - eth?

*E*

*f*

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

*p*

Who is at the right hand of God, Who

*p*

120

makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces - - - - -

140

sion, Who makes in - ter -

*tr* *tr*

- ces - - - - sion for us, Who is at the

150

right hand of God, Who is at the right hand of God, at the right hand of

*Adagio.*  
God, Who makes in - ter - ces - sion for us.

*ad lib.* *f a tempo.*

160

*tr* *tr* *tr*

*tr* *tr* *tr*

170



## No. 53.

## CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

*Largo.*

SOPRANO. *f* Wor - thy is the Lamb that was slain, and hath re -

ALTO. *f* Wor - thy is the Lamb that was slain, and hath re -

TENOR. *f* Wor - thy is the Lamb that was slain, and hath re -

BASS. *f* Wor - thy is the Lamb that was slain, and hath re -

*Largo.*  $\text{♩} = 60.$

*Andante.*

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.*  $\text{♩} = 120.$

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

10

*A Largo.*

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

*A Largo.*

*Andante.*

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.*  $\text{♩} = 120.$

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

*f* Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

B *Larghetto.*  $\text{♩} = 72$

Bless-ing and honour, glo-ry and pow'r, be un - to Him, be un - to

throne, and un - to the Lamb,

throne, and un - to the Lamb,

Him that sit-teth upon the throne, . . . and un - to the Lamb, . . .

*f* Bless - ing and

that sit-teth upon the throne, and un - to the Lamb,

30



for ev - er and ev - er, for ev - er and ev - er, glo - ry,  
 hon - our, glo - ry and pow'r, be un - to Him, be un - to Him,  
 for ev - er and ev - er, for ev - er and ev - er, bless - ing and hon - our, glo - ry and  
 ev - er, for ev - er and ev - er, that  
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the  
 throne, and  
 sit - teth up - on the throne, . . . up - on the throne, . . . and  
 throne, . . . up - on the throne, up - on the throne, . . . and

**C**

un - - to the Lamb. Bless - ing and

un - - to the Lamb. Bless - ing and hon - our, glo - ry and

un - - to the Lamb.

un - - to the Lamb. Bless - ing and hon - our, glo - ry and pow'r, be un - to

**C**

hon - our, glo - ry and pow'r, be un - to Him, glo -

pow'r, be un - to Him, glo - - ry be un - to Him

Bless - ing and hon - our, glo - ry and pow'r, be un - to

Him for ev - er,

ry be un - to Him that

that sit - teth up - on the throne,

Him, and un - to the Lamb,

that sit - teth up - on the throne,

sitteth upon the throne, that sitteth upon the throne, for ev - er and ev -

that sitteth upon the throne for ev - er and ev -

Blessing and honour, glory and pow'r, be un - to

and un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for . .

er, and un - to the Lamb for . . .

Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

50

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er.



**D**

Him, be un - to Him,

Him, be un - to Him, *ff* bless - ing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, *ff* bless - ing and hon - our, glo - ry and pow'r, be un - to

*ff* Bless - ing and hon - our, glo - ry and pow'r, be un - to

**D**

*ff* bless - ing, hon - our, glo - ry and pow - er, be un - to

*ff* Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

*ff* Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

*ff* Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him that sitteth upon the throne, . . . up - on the throne, and un - to the

Him that sitteth upon the throne, . . . and un - to the

Him that sitteth upon the throne, and un - to the

Him that sitteth upon the throne, and . un - to the Lamb, un - to the

Lamb, . . . for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev

*Adagio.*

ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 er, for ev - er and ev - er, for ev - er and ev - er.  
 ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 - er, for ev - er and ev - er, for ev - er and ev - er.

*Adagio.*

[illegible]



*f*

A - - - men, A - - - men, A - - - men,

men, A - men, A - men, A - men,

A - men, A - men, A - men,

men, A - men, A - men, A - men,

90

*f*

*f*

100

*G*

A - - men, A-men, A - men, A - - men,

A - - men, A-men, A - - men,

A - - men, A - men, A - - men,

A - - men, A - men, A - - men,

A - - men, A - - men, A - - men,

*f*

[illegible]

[illegible]



The image shows a musical score for the song "The Rose Tree." It includes vocal parts for a Soprano, Alto, and Tenor, along with a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are "The Rose Tree" and "The Rose Tree." The score is written on five staves. The vocal parts are on the top three staves, and the piano accompaniment is on the bottom two staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are "The Rose Tree" and "The Rose Tree." The score is written on five staves. The vocal parts are on the top three staves, and the piano accompaniment is on the bottom two staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and accidentals.

[illegible][illegible]

[illegible][illegible]

100

*Adagio.*

A - - - men, A - men, A - - - men.

A - men, A - - - men, A - men, A - men, A - - - men.

A - - - men, A - - - men, A - men, A - men, A - - - men.

A - - - men, A - - - men, A - men, A - men, A - - - men.

*Adagio.*

THE END





